

Drama - Programmes of Study

YEAR GROUP	Scheme 1 6 Lessons	Scheme 2 6 Lessons	Scheme 3 6 Lessons	Scheme 4 6 Lessons
Year 7	Devising Drama - Introduction to Drama/ Fears	Devising Drama - Storytelling	Devising Drama/Script - Evacuees	Performance and Response – Script/Monologue
Stimulus and Skills	<p>Introducing:</p> <p>Conventions, still image, thought tracking, flashback, flashforward, direct address, scene creation, audience impact, use of voice, physicality, facial expression, gesture, genre (TIE).</p>	<p>Introducing:</p> <p>Style, abstract, physical theatre, narration, mime, audience impact, voice, physicality, gesture, facial expression.</p>	<p>Introducing:</p> <p>Reading for information, given circumstances, improvisation, character development, naturalistic performance, direct address, staging.</p>	<p>Introducing:</p> <p>Character creation, line learning, genre, audience, defining performance space, abstract and naturalistic styles.</p>
Inclusion for all	<p>Use of videos/images of previous work</p> <p>Use of imagery</p> <p>Key word banks on walls</p> <p>Use of modelling examples, both staff and students</p> <p>Exploration of non-verbal communication</p> <p>Use of target books</p> <p>Lines being recalled to develop working memory</p> <p>Use of social/personal stories to ease anxieties and create comfortable space</p>	<p>Use of videos/images of previous work</p> <p>Strategic group work</p> <p>Use of trust exercises</p> <p>Word banks on walls</p> <p>Use of modelling examples, both staff and students</p> <p>Exploration of non-verbal communication</p> <p>Use of target books</p> <p>Lines being recalled to develop working memory</p>	<p>Use of visual images, pieces of music, stories, objects to inspire ideas/creativity</p> <p>Use of accessible yet challenging reading</p> <p>Provision of a checklist for rehearsal time and structure</p> <p>Challenge or prompt cards used to aid rehearsal time</p> <p>Use of social/personal stories to reassure anxieties</p> <p>Options to explore how others may feel and explore difficult emotions</p> <p>Lines being recalled to develop working memory</p>	<p>Use of accessible yet challenging scripts</p> <p>Provision of a checklist for rehearsal time and structure</p> <p>Challenge or prompt cards used to aid rehearsal time</p> <p>Specific parts given out</p> <p>Options to explore semiotics (lighting/sound/costume elements)</p> <p>Lines being recalled to develop working memory</p>

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			Use of modelling examples, both staff and students	
Homework/Revision Focus	Create a set of flash cards defining dramatic conventions. Rehearsals.	Find a clip or a picture of a performance that uses physical theatre. Rehearsals.	Write your own monologue as a continuous piece of writing. Rehearsals.	Create a mind map exploring the positives and difficulties of performing on a range of stages. Rehearsals.
Catholic Social Teaching Theme	Peace and Solidarity	The Common Good	Human Dignity / Solidarity	Peace

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YEAR GROUP	Scheme 1 6 Lessons	Scheme 2 8 Lessons	Scheme 3 6 Lessons	Scheme 4 5 Lessons	Scheme 5 5 Lessons	Scheme 6 6 Lessons
Year 8	Devising Drama/Script Work - Bullying	Presenting and Performing - Musical	Devising Drama – Social Media	Devising Drama – Mask Work	Devising Drama - Semiotics	Presenting and Performance - Script Work
Stimulus and Skills	Developing: Style, genre (TIE) abstract, conventions, staging possibilities, target audience, voice and physicality.	Developing: Reading for information, given circumstances, character creation, line learning, staging.	Developing: Social media awareness, style (abstract), genre, verbatim theatre, forum theatre, research, staging, props, sound.	Developing: Genre, social & historical context, audience, defining performance space, physicality, exaggeration.	Developing: Actor as a sign, use of props, lighting, sound, costume, target audience impact, voice, physicality, monologues.	Developing: Reading for information, given circumstances, character creation, line learning, use of voice and physicality staging.
Inclusion for all	Understanding of others/suitable content Use of videos/images of previous work Use of imagery Key word banks on walls Use of modelling examples, both staff and students Exploration of non-verbal communication Use of target books Lines being recalled to develop working memory Use of social/personal stories to ease anxieties and create comfortable space Use of facts and statistics to provide context	Options to explore semiotics through scripts (lighting/sound/costume elements) Use of specific roles to suit students Provision of a checklist for rehearsal time and structure Challenge or prompt cards used to aid rehearsal time and give ideas Specific parts/roles given out Lines being recalled to develop working memory Strategic grouping	Understanding of others/suitable content Real life, current affairs Use of imagery Key word banks on walls Use of modelling examples, both staff and students Exploration of non-verbal communication Use of target books Lines being recalled to develop working memory Use of social/personal stories to ease anxieties and create comfortable space	Exploration of non-verbal communication Opportunity to take on a new identity Provision of a checklist for rehearsal time and structure Use of social/personal stories to reassure anxieties Exploration of stereotypical characters Options to explore how others may feel and explore difficult emotions	Options to explore semiotics (lighting/sound/costume elements) Use of specific roles to suit students Provision of a checklist for rehearsal time and structure Challenge or prompt cards used to aid rehearsal time and give ideas Specific parts/roles given out Lines being recalled to develop working memory Strategic grouping	Use of videos/images of previous work Strategic group work Word banks on walls Use of modelling examples, both staff and students Exploration of non-verbal communication Use of target books Lines being recalled to develop working memory

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			Use of facts and statistics to provide context	Use of modelling examples, both staff and students		
Homework/Revision Focus	Create a mind map exploring the positives and challenges of performing on a range of stages. Rehearsals.	Learn your lines and commit them to memory using one of the many techniques explored.	Research an area that interests you to help you develop your initial ideas.	Create a mind map identifying each mask's emotion. Identifying use of body language and gesture. Rehearsals.	Write your monologue as a continuous piece of writing and commit your lines to memory. Rehearsals.	Learn your lines using technology to help you. Rehearsals.
Catholic Social Teaching Theme	Human Dignity	The Option for the Poor	Solidarity	The Common Good	The Dignity of Work and Participation	Peace

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YEAR GROUP	Scheme 1	Scheme 2	Scheme 3	Scheme 4	Scheme 5	Scheme 6
Year 9	Presenting and Performance – Script Exploration	Devising Drama and Presenting and Performance - Design	Devising Drama - London Riots	Devising Drama and Presenting and Performance - Practitioners	Presenting and Performance – Stockholm Workshops	Devising Drama – Devising From a Stimulus: Young People Demand Change
Stimulus and Skills	Embedding: Genre, social & historical context, given circumstances, reading for information, staging, blocking, use of set, target audience, defining performance space, melodrama link to Stanislavski.	Embedding: Actor as a sign, use of props, lighting, sound, costume, make up, target audience impact, research, marketing.	Embedding: Verbatim theatre, style, abstract, and naturalistic performance, structuring plot and scenes, staging, semiotics, social & historical context.	Embedding: Creating and developing naturalistic characters, exploring characters and relationships, skilled, naturalistic performance, a range of practitioner styles including Brecht, Artaud, Frantic Assembly.	Embedding: Reading for information, given circumstances, character creation, line learning, staging, physical theatre, Frantic Assembly, character development, structure, voice and physicality, monologues. Social media/relationship awareness, style (abstract), genre, research, staging, props, sound.	Embedding: Genre, style, naturalism, abstract, conventions, target audience, character development, structure, voice and physicality, monologues. Social media/relationship awareness, style (abstract), genre, research, staging, props, sound, physical theatre, abstract and naturalistic styles.
Inclusion for all	Use of accessible yet challenging scripts Opportunity to choose most suitable script Options to explore different sections of scripts Provision of a checklist for rehearsal time and structure	Options to explore semiotics (lighting/sound/costume elements) Use of specific roles to suit students Provision of a checklist for rehearsal time and structure	Use of videos/images of society and real people Use of videos/images of previous work Use of imagery Key word banks on walls Use of modelling examples, both staff and students	Use of videos/images of society and real people Use of videos/images of previous work Use of imagery Key word banks on walls Use of modelling examples, both staff and students	Use of videos/images of previous work Strategic group work Use of trust exercises Word banks on walls Use of modelling examples, both staff and students Exploration of non-verbal communication Use of target books	Provision of a checklist for rehearsal time and structure Use of visual images, pieces of music, stories, objects to inspire ideas/creativity Challenge or prompt cards used to aid rehearsal time

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	Options to explore how others may feel and explore difficult emotions Challenge or prompt cards used to aid rehearsal time Specific parts given out Options to explore semiotics (lighting/sound/costume elements) Lines being recalled to develop working memory	Challenge or prompt cards used to aid rehearsal time and give ideas Specific parts/roles given out Lines being recalled to develop working memory Strategic grouping	Exploration of non-verbal communication Using words directly from others (verbatim) Use of target books Lines being recalled to develop working memory Use of social/personal stories to ease anxieties and create comfortable space		Lines being recalled to develop working memory	Use of social/personal stories to reassure anxieties Options to explore how others may feel and explore difficult emotions Lines being recalled to develop working memory Use of modelling examples, both staff and students
Homework/Revision Focus	Revision: Learn Lines. Rehearsals.	Write your monologue as a continuous piece of writing and commit your lines to memory. Rehearsals.	Revision: Create a storyboard outlining key moments of the riots. Rehearsals.	Create revision cards outlining the key features of each of the practitioners you have explored.	Revision: Evaluation of Stanislavski's techniques. Rehearsals.	Revision: Mind Map of Initial Ideas and development. Rehearsals.
Catholic Social Teaching Theme	The Common Good	The Dignity of Work and Participation	Human Dignity	The Common Good	Human Dignity	Solidarity

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	Half Term 1 6.5 Weeks	Half Term 2 5.5 Weeks	Half Term 3 6 Weeks	Half Term 4 5 Weeks	Half Term 5 6 Weeks	Half Term 6 7 Weeks
YEAR 10	<p>Unit 03/04: (Presenting and Performing texts - PP)</p> <p>CB - Devising. Practitioners.</p> <p>LVA –Subject knowledge Blood Brothers Plot.</p>	<p>Unit 01/02: (Devising Drama –DD)</p> <p>CB – Monologues – Dorothy Counts - Recording of monologue.</p> <p>LVA – Presenting and Performing with text and SCHP Blood Brothers</p>	<p>Unit 01/02: (Devising Drama –DD and PP)</p> <p>Focusing on performance and practitioner – Stanislavski.</p>	<p>Unit 01/02: (Devising Drama –DD - Mock)</p> <p>Group preparation for performance (5-15 minutes depending on group size).</p>	<p>Unit 05: (Drama Performance and Response - PR) Blood Brothers</p> <p>Exam prep through practical and written exploration.</p> <p>Mock Written Exam</p> <p>Week 4 - Feedback and go through exams.</p> <p>—————</p> <p>Last 2 Weeks Unit 03/04: (Presenting and Performing texts - PP)</p> <p>Exploration of play extracts focusing on Monologue/Duologue skills.</p>	<p>2 Weeks- Continue with PP – Scripts and perform.</p> <p>Week 3 Formally Launch Devising Drama Exam</p> <p>Section 1 Portfolio</p>

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<p>Inclusion for all</p>	<p>Within first assessment peer support offered by sixth form. Resources for the year group uploaded on to Firefly so all students can access the course/ revision from home. Metacognition implemented to support students' access to written exam. All exam access requirements implemented in feedback and assessment work. Use of visual images, pieces of music, stories, objects to inspire ideas/creativity Challenge or prompt cards used to aid rehearsal time Use of social/personal stories to reassure anxieties. Broken down and scaffolded learning when exploring different drama practitioners and</p>	<p>Provision of a checklist for rehearsal time and structure. Use of visual images, pieces of music, stories, objects to inspire ideas/creativity. Challenge or prompt cards used to aid rehearsal time. Use of social/personal stories to reassure anxieties. Options to explore how others may feel and explore difficult emotions. Lines being recalled to develop working memory. Use of modelling examples, both staff and students. Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions. Regular checks and updates on Portfolio work. Purposeful mixed grouping. Individual target setting so students are fully</p>	<p>Visual support with stimulus, a wide variety of stimuli to choose from, students supported in making the most accessible choice, whilst providing challenge. Use of social/personal stories to reassure anxieties. Introduction of another exam group to relieve any queries or pressures. Learning breaks offered for students struggling with wellbeing and coping strategies implemented. Drop-in sessions going back over exam techniques to ensure students continue to work on section A of Blood brothers. Students have access to the drama facilities during unstructured time, to make maximum rehearsal progress and adapt to the performance space. Use of a visual aid to re-watch live theatre performances to embed students understanding</p>	<p>Provision of a checklist for rehearsal time and structure. Use of visual images, pieces of music, stories, objects to inspire ideas/creativity. Challenge or prompt cards used to aid rehearsal time. Use of social/personal stories to reassure anxieties. Options to explore how others may feel and explore difficult emotions. Lines being recalled to develop working memory. Use of modelling examples, both staff and students. Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions. Regular checks and updates on Portfolio work. Support from Drama TA. Additional writing and structure support for students.</p>	<p>Provision of a checklist for rehearsal time and structure Use of visual images, pieces of music, stories, objects to inspire ideas/creativity Challenge or prompt cards used to aid rehearsal time Use of social/personal stories to reassure anxieties Options to explore how others may feel and explore difficult emotions Lines being recalled to develop working memory Use of modelling examples, both staff and students Fully embedded use of live feedback and front-end feedback to make students are of any misconceptions. Regular checks and updates on Portfolio work. Support from Drama TA. Additional writing and structure support for students.</p>	<p>Provision of a checklist for rehearsal time and structure. Use of visual images, pieces of music, stories, objects to inspire ideas/creativity. Challenge or prompt cards used to aid rehearsal time. Use of social/personal stories to reassure anxieties. Options to explore how others may feel and explore difficult emotions. Lines being recalled to develop working memory. Use of modelling examples, both staff and students. Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions. Regular checks and updates on Portfolio work. Support from Drama TA.</p>
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	scripts. Differentiated appropriately for all learners with the correct level of challenge and support.	involved in their progress. Support from Drama TA Additional writing and structure support for students.	and go back over any prior misconceptions.	Purposeful mixed grouping. Individual target setting so students are fully involved in their progress. Submission for portfolio deadlines broken down into clear checklist, so students can visually check where they are up to.	Purposeful mixed grouping. Individual target setting so students are fully involved in their progress Purposeful mixed grouping. Individual target setting so students are fully involved in their progress	Additional writing and structure support for students. Purposeful mixed grouping. Individual target setting so students are fully involved in their progress. Students provided with additional time and support to rehearse/ revise during sessions after school.
Revision Focus/Homework	Written tasks linked to exam/ Rehearsals	Small written tasks linked to exam/ Rehearsals	Portfolio/ Rehearsals	Portfolio/ Rehearsals	Exam Preparation and Proforma/ Rehearsals	Portfolio/ Rehearsals
Opportunities – dependant on availability	Live Theatre Trip – Blood Brothers	School Show		Live Theatre Trip. Booklet	External Workshop	One on one rehearsals
Catholic Social Teaching Theme	The Common Good / Humanity	Solidarity	All explored – dependant on devised pieces	All explored – dependant on devised pieces	All explored – dependant on devised pieces	All explored – dependant on devised pieces
	Half Term 1 Weeks	Half Term 2 Weeks	Half Term 3 Weeks	Half Term 4 Weeks	Half Term 5 Weeks	Half Term 6 Weeks

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Year 11	Devising Drama Exam Aim to complete with Portfolio before half term (may extend into next half term).	Potentially complete Devising Drama Exam PP-Presenting and Performing Exam Exploration of the chosen play.	PP-Presenting and Performing Practical Exam <u>Visiting Examiner</u> (2 x extracts – 1x group & 1x monologue/duologue)	Performance and Response PR Exam prep through practical and written exploration.	Performance and Response PR Exam prep through practical and written exploration.	Study Leave
			Performance and Response PR Exam prep through practical and written exploration.			
Inclusion for all	Within first assessment peer support offered by sixth form. Resources for the year group uploaded on to Firefly so all students can access the course/ revision from home. Metacognition implemented to support students' access to written exam. All exam access requirements implemented in	Provision of a checklist for rehearsal time and structure. Use of visual images, pieces of music, stories, objects to inspire ideas/creativity. Challenge or prompt cards used to aid rehearsal time. Use of social/personal stories to reassure anxieties. Options to explore how others may feel	Visual support with stimulus, a wide variety of stimuli to choose from, students supported in making the most accessible choice, whilst providing challenge. Use of social/personal stories to reassure anxieties. Introduction of another exam group to relieve any queries or pressures. Learning breaks offered for students struggling with wellbeing and	Provision of a checklist for rehearsal time and structure. Perfect examples of work shown to students to model within both practical and written aspects of the course. Time offered in lessons with IT support. Use of visual images, pieces of music to create meaning to the audience within script work.	Resources for the year group uploaded on to Firefly so all students can access the course/ revision from home. Metacognition implemented to support students' access to written exam. All exam access requirements implemented in feedback and assessment work. Use of visual images, pieces of music, stories, objects to remind students of key elements with the exam texts.	

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	<p>feedback and assessment work. Use of visual images, pieces of music, stories, objects to inspire ideas/creativity Challenge or prompt cards used to aid rehearsal time Use of social/personal stories to reassure anxieties.</p>	<p>and explore difficult emotions. Lines being recalled to develop working memory. Use of modelling examples, both staff and students. Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions. Regular checks and updates on Portfolio work. Purposeful mixed grouping. Individual target setting so students are fully involved in their progress. Submission for portfolio deadlines broken down into clear checklist, so students can visually check where they are up to. Allowing all students to keep manageably up to date.</p>	<p>coping strategies implemented. Drop-in sessions going back over exam techniques to ensure students continue to work on section A of Blood brothers. Students have access to the drama facilities during unstructured time, to make maximum rehearsal progress and adapt to the performance space.</p>	<p>Regular rehearsals and student/ teacher feedback. Reminders emailed home. Challenge or prompt cards used to aid rehearsal time. Use of social/personal stories to reassure anxieties. Options to explore how others may feel and explore difficult emotions. Lines being recalled to develop working memory. Use of modelling examples, both staff and students. Fully embedded use of live feedback and front-end feedback to make students aware of any misconceptions. Regular checks and updates on Portfolio work. Support from Drama TA. Additional writing and structure support for students. Purposeful mixed grouping.</p>	<p>Challenge or prompt cards used to aid rehearsal time Use of social/personal stories to reassure anxieties. Support from sixth formers on pre-examination day.</p>	
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				Individual target setting so students are fully involved in their progress. Students provided with additional time and support to rehearse/revise during sessions after school.		
Revision Focus/Homework	Portfolio / Rehearsals	Portfolio / Pro-forma/ Rehearsals	Exam Preparation – Text and Live Theatre / Rehearsals	Exam Preparation – Text and Live Theatre / Rehearsals	Exam Preparation – Text and Live Theatre / Rehearsals	EXAM
Opportunities - dependant on availability	Blood Brothers Trip	School Show	Live Theatre Trip	One on one rehearsals.		
Catholic Social Teaching Theme	All explored - dependant on devised pieces	All explored - dependant on devised pieces	All explored - dependant on devised pieces	Humanity/ Peace /Solidarity / The Common Good	Humanity/ Peace /Solidarity / The Common Good	Humanity/ Peace /Solidarity / The Common Good

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		Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 12	CB	<p>Introduction to Drama and Theatre:</p> <p>Students will research and practically explore practitioners and the work of others. They will do this through creating, devising and performing original theatre to ensure practical and theoretical subject knowledge is at A-Level standard.</p>	<p>Practitioner Study:</p> <p>In ‘Practitioners in Practice’ students will practically study two contrasting practitioners.</p> <p>Complete research report:</p> <p>Students will understand the place of relevant theoretical research in informing the processes and practices involved in creating theatre.</p>	<p>Complete research report:</p> <p>Students’ practical exploration research will inform their devised work.</p> <p>Read and workshop A Day in the Death of Joe Egg for Analysing Performance:</p> <p>Students will develop an understanding and appreciation of how the social, cultural and historical contexts (Family Dynamics) of performance texts have influenced the development of drama and theatre.</p>	<p>Devising workshops:</p> <p>Students will explore creatively and independently to become effective theatre makers.</p>	<p>Devised Project Rehearsals:</p> <p>This provides freedom for learners to experiment and take risks with their work, whilst focusing on developing their artistic intention and creative vision.</p>	<p>Devised Project rehearsals and performance:</p> <p>Students will create, devise and perform their original theatre to an invited audience.</p>

	<p>LVA</p>	<p>Skills development work:</p> <p>Students will develop and demonstrate a range of theatre making skills.</p>	<p>Introduction to semiotics and themes, specifically ‘Family Dynamics’:</p> <p>Students practically explore and develop their theoretical knowledge of drama and theatre.</p> <p>Approaching live theatre analysis:</p> <p>Students select and use appropriate subject-specific terminology to discuss, analyse and evaluate live theatre. They will link these elements to the characteristics of the performance text seen.</p>	<p>Devising workshops:</p> <p>Students will explore creatively and independently to become effective theatre makers.</p>	<p>Read and workshop Live Like Pigs for Analysing performance:</p> <p>Students will develop an understanding and appreciation of how the social, cultural and historical contexts (Family Dynamics) of performance texts have influenced the development of drama and theatre.</p>	<p>Read and workshop whole text for Exploring and performing texts :</p> <p>Students will study one whole performance text in order to:</p> <ul style="list-style-type: none"> • Explain their artistic intention for their chosen role • Demonstrate their acting skills to create and realise a performance. 	<p>Workshop text for Exploring texts for performance:</p> <p>Students will refine skills through the realisation of a role, using dramatic techniques in performance. They will:</p> <ul style="list-style-type: none"> • Articulate informed, personal and creative responses to the chosen performance text, using appropriate technical Vocabulary. • Work collaboratively within an ensemble.
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Year 13	CB	<p>Text performance rehearsals:</p> <p>Students will explore one performance text for live performance.</p> <p>Read and workshop for exploring and performing texts:</p> <p>Students are required to study an entire performance text and develop an overall concept for a professional standard extended performance.</p>	<p>Text Performance rehearsals and performance:</p> <p>Students will explore and refine and understand the need to have a clear vision for the performance, which must be realised. They will ensure the realisation of their chosen role(s) within the piece. Use of voice, movement, characterisation and communication in their chosen role(s) will be developed and refined.</p>	<p>Devised Portfolio completion:</p> <p>Students complete a portfolio of evidence of the practical work they have created and developed during the devising process. This will include analysis and evaluation of their own work.</p>	<p>Live theatre performance / preparation:</p> <p>All students will experience live performance, where they are a member of the audience in the same performance space as the performers. The live performance students refer to can include recordings or streams of live performance.</p>	<p>Exam preparation paper 2:</p> <p>Analysing Performance. Learners will explore practically two performance texts on a chosen theme (Family Dynamics). Learners will analyse and evaluate a live theatre performance.</p>	<p>Summer Exam:</p> <p>Analysing Performance and Live Theatre- 60 marks 2 hours 15 minutes written paper.</p>
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	<p>LVA</p>	<p>Text performance rehearsals. Approaches to directing and the script:</p> <p>Students will interpret and explore practically a performance text, considering how to create, develop and direct a performance for an audience.</p>	<p>Deconstructing texts for performance workshops:</p> <p>Students will practically explore 'Stockholm'. This will allow students to create an enhanced perspective of creating and developing theatre.</p>	<p>Deconstructing texts for performance exam preparation:</p> <p>Students will practically and theoretically explore 'Stockholm'. This will consist of an annotation of an extract from the text and an extended response question from the perspective of a director.</p>	<p>Live Theatre Exam preparation:</p> <p>Students will refine, analyse and evaluate a live theatre performance response.</p>	<p>Exam preparation paper 1:</p> <p>Deconstructing texts for Performance. Students will interpret and explore practically a performance text considering how to create, develop and direct a performance for an audience.</p>	<p>Summer Exam:</p> <p>Deconstructing texts for Performance. 60 marks 1 hour 45 minutes Written paper</p>
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